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ABSTRACT

This guide is designed to assist teachers, group facilitators, church workers, and community leaders involved in alcohol or other drug education programs, by de-mystifying alcohol/drug films and turning them into useful instructional tools. Topics include: (1) the use of films as an educational tool; (2) common resources for obtaining films; (3) guidelines for film selection; (4) effective strategies for presenting a film; and (5) techniques for evaluating the usefulness of a film. The appendices contain a checklist for planning alcohol/drug film showings and an annotated resource section with ordering and cost information. (Author/HLM)

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PROJECTING: A FACILITATOR'S GUIDE TO ALCOHOL AND OTHER DRUG FILM UTILIZATION

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Alcohol and other Drug
Information

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U.S. DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
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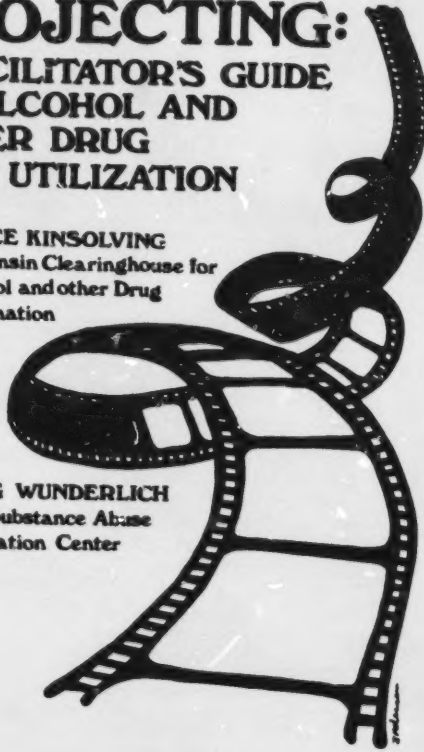
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Illustrations by
Hernandez Martinez

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INTRO~ DUCTION.

WHO WE ARE

This manual is a cooperative effort by the Wisconsin Clearinghouse for Alcohol and Other Drug Information and the Iowa Substance Abuse Information Center. Our roles as statewide clearinghouses are to distribute, evaluate, coordinate, and create alcohol and other drug materials for Iowa, Wisconsin and other states upon request. Since a part of what we do includes evaluating and recommending materials, we have had the opportunity to see what kinds of films are available and how they are being used.

During the past few years, we have seen a dramatic increase in the production of alcohol and other drug films and their use in a variety of educational situations. These situations range from school classes and community programs to para-professional training and client treatment. Unfortunately, this rapid increase in film production has included many sensationalistic, overgeneralized, inaccurate and poorly-conceived messages. Until now there has been very little help for teachers, community leaders, agency people,

trainers, and other educators who want to distinguish these counterproductive films from the good ones that are available.

In addition, a major shortcoming of our alcohol and other drug education efforts has been the lack of effective program planning when a film is shown. This planning should provide an opportunity for the audience to clarify any confusion, relate the film to their own experience, and otherwise make the film an effective teaching tool. It is generally agreed that even the best films do not contribute much to these education efforts without a discussion which relates them to the real world of the audience.

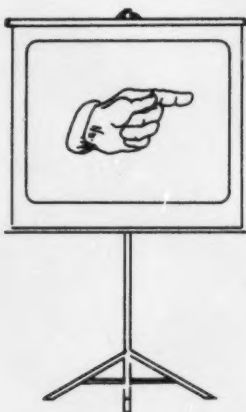
ABOUT THIS MANUAL

This manual should be useful to anyone involved in alcohol or other drug education. This might include A.A. or Al Anon meeting coordinators, school teachers, trainers, community organizers, Sunday School teachers or other church group leaders, residential treatment directors, group facilitators, or anyone else faced with a decision regarding the use of a film on alcohol or other drugs and related areas.

This manual has the advantages of being concise enough to be read at one sitting and yet is comprehensive enough to serve as an information guide for occasional reference. It is written in a sequential order so that the reader can have access to a step-by-step program. At the same time, we realize that there is such a variety of educational formats that many programs may not fit into the sequence we have outlined. Our recommendation is to take what you need from the manual and adapt it to whatever works best for you.

Chapter One asks the question: "Is film really the most effective way to achieve the goals of my program?" Our attempt here is not to discourage the use of film. Rather, we want to stress the importance of recognizing film as one among many methods of education.

In the remainder of the manual it is assumed that you have already chosen film as the best method for your purpose. Chapter Two lists common resources for obtaining films; Chapter Three presents guidelines on what to look for in selecting a good film. The latter includes objective criteria describing various types of films, as well as subjective recommendations on productive and counterproductive content. The final three chapters explore activities surrounding the actual presentation. They emphasize the importance of a good discussion of the film's content and offer suggestions for orienting the audience, leading small and large group discussion, preparing the facilities, and other important activities.



1

DEFINING YOUR EDUCATIONAL GOALS.



SETTING UP YOUR PROGRAM

A common theme that we want to emphasize in this handbook is: "Use Films, Don't Let Films Use You". Don't let the availability of slick presentations or other kinds of media dictate your film program. Before you consider using a film, we recommend that you first establish the overall goal and the kind of program that you need to attain that goal. Films are only one of many ways to do this. Therefore, before we begin our discussion on film utilization, we would like to provide some guidelines on goal-setting.

First, let's define and differentiate "goals" and "strategies". These definitions will provide reference points for the manual. A "goal" is defined as a desired outcome of the program.. "Strategies" include all the possible methods used to achieve the goal.

Because alcohol and other drug consumption is a very complex issue, there are many potential goals

for education programs. For example, a school teacher might want to develop decision-making skills while an AA group might want to discourage alcohol use altogether. Other possible goals could be: promote more responsible alcohol use, teach people to express feelings, train helping professionals, or provide information on the effects of various drugs. Strategies to attain these goals might include parenting classes, values clarification exercises, pharmacology lectures, communication skills training, film discussion, and many others.

To help you assess your situation, we would suggest that you ask the following three questions:

1. *Why do I feel there is a need for an education program? (What is the problem?)*
2. *What do I want this program to accomplish? (Goal-setting)*
3. *How will I do it? (Strategies to attain goal)*

For example, the school teacher may believe that there is a need for an alcohol education program because there has historically been a high level of alcohol use in his/her community (problem). S/he may wish to implement a course in decision-making (strategy) believing that the children will benefit from these skills when faced with future decisions regarding their own alcohol use (the goal).

ALTERNATIVE STRATEGIES

Once you have defined your goal, you may choose from several strategies to work toward it. Although we have chosen film utilization in this pamphlet, there are innumerable other methods available. In

almost any program, a variety of these will be used. It is important to assess which ones are most likely to achieve your goal(s). You could choose any one of these:

film showings
peer counseling program
pharmacology lectures
relaxation training
encounter groups
values clarification
group discussion
readings
decision-making
counseling
treatment program
community education
alternatives program
other media
outreach

APPLYING STRATEGIES

The following examples are ways to integrate these different strategies into program goals:

Example 1:

GOAL - Early detection of alcoholism among employees in an industry.

STRATEGIES -

1. lectures by resource people.
2. films and role plays showing examples of possible alcoholic behaviors.
3. reading material.

Example 2:

GOAL - Primary Prevention in the school.

STRATEGIES -

1. values clarification exercises.
2. trigger films aimed at stimulating discussion.
3. "alternative highs", such as meditation, jogging, yoga, etc.

Example 3:

GOAL - Community awareness of treatment resources.

STRATEGIES -

1. films giving an overview of the program.
2. t.v. and radio ads.
3. booth-type displays at health fairs, etc.

Although the examples on the previous page may not represent your specific program needs, they demonstrate the wide range of available options. Our purpose here is to increase your awareness of this range of options.

FILM ADVANTAGES AND DISADVANTAGES

Up until now, we have emphasized the many possible strategies for alcohol and other drug education programs. Since film utilization is the major interest of this manual, we want to point out some of the advantages and disadvantages of using films.

Advantages

1. Many films are entertaining. Quite a few are narrated by well-known actors/actresses or other well-known personalities. This can be valuable in holding the audience's attention or making a message more acceptable.
2. The old saying, "a picture is worth a thousand words", is significant here. Portraying a point or concept visually can be both meaningful and memorable.
3. With programs that are lecture-dominated, films offer a variation. This freshness can enhance audience attention.
4. Many films are dramatic and emotionally stimulating. This can be good for arousing interest and provoking discussion.
5. Films can serve as an alternative for people who don't read or don't like to read. These people might not otherwise have access to the information.

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6. Films go beyond the setting you are in and create an environment which may be more meaningful to the message. For example, they can show different styles of behaving or places where an audience has never been.
 7. Films bring in a new voice - the message will not depend on or be quite as influenced by the audience's reaction to you.

Disadvantages

1. The film presentation does not involve active participation from the audience. This lessens their investment and commitment, and consequently the value of the experience.
 2. The root problems of many substance abusers include an inability to interact positively with others in their environment. The use of film, by itself, takes time that might otherwise be spent practicing these interaction skills.
 3. It is unlikely that a film alone will present the exact message desired by the presenter.
 4. Acquiring and showing a film can be troublesome and expensive. In addition, scheduling is sometimes unreliable.
 5. The lifetime of the film is limited. In addition to physical deterioration, the subject matter, clothing, automobile styles, and language quickly become dated. As a result, the film becomes more difficult to relate to and less credible to the audience.
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GETTING TO KNOW THE RESOURCE CENTERS

If you have done a good job of organizing your program and have conscientiously defined your needs for film presentation, there's good news and bad news. The good news is that you probably have a very concrete and specific idea of what you want the film to offer. The bad news is that you will probably have an extremely difficult time finding one that meets all your needs. Unfortunately, most of us do not have ready access to a wealth of excellent alcohol and other drug films. We hope in this section to help you make the most of the resources available.

First, we recommend that you become aware of all media centers to which you have access. These vary from state to state, profession to profession, and city to city. We are, however, including a generalized list of possibilities on the following pages. These are all worth checking into.

-
1. Single State Substance Abuse, Alcohol, and Other Drug Agencies. Almost every state has either a combined state agency assigned to coordinate activities or else separate agencies for alcohol and other drug abuse.
 2. State and Local Public Libraries. These are usually general collections, but many have some films in the area of alcohol and other drug abuse.
 3. State and Regional Education Agencies.
 4. Public School Administration Offices.
 5. University Affiliated Audiovisual Centers.
 6. Departments of Highway Safety.
 7. State and County Departments of Health.
 8. Mental Health Agencies. (public and private)
 9. State and Local Law Enforcement Agencies.
 10. Local Alcohol and Other Drug Agencies.
 11. State and Local Army and Naval Reserve Offices.
 12. National Clearinghouse for Drug Abuse Information. 5600 Fishers Lane, Rockville, MD 20852.
 13. National Clearinghouse for Alcohol Information. 1776 Plaza, E. Jefferson St., Rockville, MD.
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14. Commercial Film Companies. These would be mainly for programs with some rental money. A 30 minute film averages about \$40 - \$50 to rent and \$300 - \$400 to purchase. The following have particularly extensive collections; you can contact them for catalogs.

- a. AIMS INSTRUCTIONAL MEDIA SERVICES, INC.
626 Justin Ave. Glendale, CA 91201
(213)240-9300. (films on alcohol and other drugs)
- b. SOUTHERBY PRODUCTIONS, INC.
1709 E. 28th St. Long Beach, CA 90806
(213) 595-4421. (films on alcoholism)
- c. SANDLER INSTITUTIONAL FILMS, INC.
7449 Melrose Ave. Hollywood, CA 90046
(213) 876-2021. (films on alcohol and other drugs)
- d. FMS PRODUCTIONS, INC.
1040 N. Las Palmas Ave. Los Angeles, CA 90038 (213) 461-4567. (alcoholism films)
- e. MEDIA FIVE
3211 Cahuenga Blvd. West Hollywood, CA 90068 (213) 851-5166. (films on values clarification and other educational strategies)
- f. STEPHEN BOSUSTOW PRODUCTIONS
1649 11th St. Santa Monica, CA 90404
(213) 394-0218. (prevention films)
- g. LEARNING CORPORATION
1344 South 60th Court, Cicero, IL 60650
(prevention films)

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15. National Audio-Visual Center. General Services Administration, Reference Section, Washington, DC 20409.
(301) 763-1896. Films available for purchase or rental.
 16. University of California Extension. Media Center, Berkeley, CA 94720.
(415) 642-0460. Films available for rental.
 17. Indiana University Audio Visual Center. Bloomington, IN 47401. Films for rent.

The Wisconsin Clearinghouse for Alcohol and Other Drug Information, 420 N. Lake St., Madison, WI 53706, (608) 263-2797 has information on films available in Wisconsin. The Iowa Substance Abuse Information Center, Cedar Rapids Public Library, 428 3rd Ave. SE, Cedar Rapids, IA 52401, (319) 398-5123, has access to films for Iowa residents.

We suggest maintaining an up-to-date list of the films available from each source. Other important information to keep on hand is how much advance notice is needed to schedule films, cost (if any), how long you can keep the film, and any special conditions for borrowing, renting, or purchasing. Many of these agencies have on-going mailing lists which update this information. Getting your name on these mailing lists can also be helpful.



3

FILM SELECTION

Substance abuse film selection is almost an art in itself. There is not only an overwhelming number of films to choose from, but also a wide variety of purposes, messages, biases, intended audiences, and other variables to consider. In addition, many films are irrelevant for your uses, are dated and contain erroneous information. In this section, we want to provide information that will help you to select the film most consistent with your goal and one that contains the fewest flaws.

FUNCTIONS OF ALCOHOL AND OTHER DRUG FILMS

Just as there are a variety of goals in alcohol and other drug educational programs, there are also different types of films suited for a variety of goals. We stress the differences here in order to encourage you to choose a film whose function is compatible with your goal. Here is a list of several functions of alcohol and other drug-related films:

-
1. To inform - These give straight, factual information on aspects of alcohol and other drugs; pharmacology, how people use them, warning signs of abuse, characteristics of treatment programs.
 2. To motivate - Although these should also contain accurate information, their purpose is more persuasive than informational. They may be seeking to attract people into treatment, to encourage people not to use drugs, or to promote a certain type of counseling.
 3. To train - These are primarily geared toward people who will be working or coming into contact with alcohol or other drug abusers, such as counselors, physicians, teachers, parents, etc. They include strategies that these folks can employ to have a more positive impact on the abuser. Examples include films demonstrating counseling skills, values clarification, Parent Effectiveness Training, techniques in identifying alcoholism, and strategies for community organization.
 4. To trigger immediate response (trigger films) - These are short films intended to provoke audience response and consequent discussion. They are either open-ended or else the ending is very thought provoking. A follow-up discussion is always very important, but it is absolutely essential with trigger films.
 5. To raise consciousness - These explore an issue to increase people's awareness as to why a problem exists. The films may be in the form of a documentary or else an in-depth view into a particular issue.
-

A CRITICAL LOOK AT FILM MESSAGES

We have found the following guidelines helpful in selecting and recommending films. They represent a consensus from both research and practice as to what provides the best alcohol and other drug education. (For further information on film evaluation guidelines contact the organizations listed in the resource section.)

1. Try to find films with positive messages. A positive message geared toward attracting the audience usually has a longer-lasting impact than a negative one attempting to discourage them. Try to choose a film that does not dwell on negative consequences of alcohol and other drug use but emphasizes positive alternatives, lifestyles, images, and other desirable models.
2. No single prevention, intervention, or treatment method works for everyone. When using a film that is promoting a particular method, be sure to make this qualification in your follow-up discussion.
3. With films whose purpose is to provide information, check the information for its accuracy. In addition, look for over-simplifications or over-generalizations (i.e. "speed kills", "smoking stunts your growth", "marijuana always leads to harder drugs"). Passing such slogans off as common effects would be misleading and lessen your credibility.
4. Avoid films with a moralizing authoritarian tone. People of all ages resent being talked down to and may reject the content of a message presented in this manner.

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5. Messages should not be couched in terms which tend to scare the audience and make fear the main deterrent against future use (scare tactics). This approach has been very popular in drug abuse films, especially in the late 60's and early 70's. Examples of this include morbid pictures of needle marks and dead bodies, sensationalism, and over-generalization of negative consequences of alcohol and other drug use. Although this sensationalism can be entertaining, research and practice have shown it to be ineffective and in some cases to contribute to drug use among high-risk individuals.¹

¹ Baird, Bernard. "The Failure of Our School Drug Abuse Programs". PHI DELTA KAPPAN. Dec., 1975. Pp 251-55.

De Leon, Richard. "The Ups and Downs of Drug Abuse Education". SATURDAY REVIEW. Nov. 11, 1972. Pp 27-32.

Greenberg, Jerrold and Zenon Deputat. "Smoking Intervention: Comparing Three Methods in a High School Setting". JOURNAL OF SCHOOL HEALTH. Oct., 1978. Pp 498-502.

Hammond, Peter. "Why Drug Abuse Education is Failing in America". CONTEMPORARY DRUG PROBLEMS. Summer, 1973. Pp 247-55.

Janis, I. and S. Feshbach. "Effects of Fear-Arousing Communications". JOURNAL OF ABNORMAL AND SOCIAL PSYCHOLOGY. 48:78-92. 1957.

Stickgold, Arthur. "Undesirable Sequelae of Drug Abuse Education". CONTEMPORARY DRUG PROBLEMS. Spring, 1978. Pp 99-116.

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6. All drugs, including alcohol, tobacco, prescription and other legal drugs have the potential to be abused. Avoid or at least clarify messages which suggest otherwise.
 7. Avoid stereotypes and absolute messages in films. Some to look for are the black pusher, skid row alcoholics, hippies as junkies, all women as housewives, or all Native Americans as unable to handle alcohol. In reality, many drug suppliers are friends of users. Also, doctors and producers of distilled spirits, alcohol, and drugs are frequent sources, direct and indirect, of abused drugs. Only about 5% of our alcoholics are found on skid row, and many drug dependent people are respectable members of society who use alcohol and tranquilizers. It is a good idea to include a variety of these diverse groups in a presentation, but be careful not to choose films which put people in stereotyped roles or display other forms of sexual, cultural, or social bias. Having this variety gives a more realistic picture of the world and avoids offending particular ethnic, cultural, sexual, or age groups.
 8. A high-quality production that will hold the audience's attention should include the following:
 - a. a logical sequence.
 - b. realistic portrayal of characters.
 - c. good technical quality (sound, color, lighting, etc.).
 - d. some attempt to make the film entertaining.
 - e. an up-to-date scenario (clothing, hair styles, automobiles, events, and current alcohol and other drug information.
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Almost no films will satisfy all these criteria. You will undoubtedly have to select according to the amount of compensating you can do to offset weak points. Again, we can see the importance of following up the film with a discussion. At some point, you can point out and discuss an inaccuracy or weakness in a film that is otherwise valuable. For example, a film may provide an excellent overview of women and alcoholism but portrays all women as housewives. A follow-up discussion could deal with this sexual stereotyping and not detract from the rest of the material.

We would strongly suggest that you preview a film before showing it. Descriptions that you read in catalogs and magazines can be deceiving. If it is absolutely impossible for you to preview the film, you could read a review from a reliable source. The Wisconsin Clearinghouse for Alcohol and Other Drug Information and The Iowa Substance Abuse Information Center have many of these reviews on file and may be contacted for further information on evaluated films. Finally, you may want to order one or two alternative films for preview in case your first choice falls short of your expectations.

4

PLANNING THE PRESENTATION

In any situation where you are using film as a teaching aid, we strongly recommend that you:

- 1) *Preview the film before showing it.*
- 2) *Plan a program and/or follow-up discussion around the film.*
- 3) *Select a film appropriate to the particular audience.*
- 4) *Plan in advance the physical arrangement of the room and the use of the equipment.*

In this section, we will be listing a number of questions based on the above guidelines that can be used to plan a film session. We realize that the schematic approach used here is not always the way that a program develops. However, you can use this chapter as a checklist for troubleshooting and to prevent the appearance of unforeseen problems.

We have purposely not written a section on how to run a projector, since these skills have been written about in great depth in other books and manuals. In addition, there are audio-visual instruction courses available at most universities and community colleges. References on where to find these skills are listed at the end in the resources.

GENERAL INFORMATION

The answers to these questions will help you construct an overall view of what you are going to do:

1. How will a film help you attain the overall program goal?
2. How much time do you have to spend with the group?
3. How does the film fit into the total amount of time?
4. What are your expectations of the film?
5. What kind of information do you want to give the group?
6. What kind of discussion and/or activities will you use with the film?
7. How will you determine if you have achieved your goal, i.e., are your goals measurable?

PREVIEWING

It is necessary to preview any film before showing it. The reason for this is that synopses in catalogs and personal recommendations almost never provide enough information for you to plan

a program around. When previewing, it can be of tremendous help to have someone else present in order to get a second opinion. A film may have deep emotional impact or subtle biases which make it difficult to maintain objectivity. One way to keep focused and get the information that you need is to write down questions in advance. We have also provided sample questions for evaluation listed in Chapter Eight on p. 44 that can be used for both previewing and showing a film to a group.

GATHERING INFORMATION ABOUT THE GROUP

Assess the people with whom you will work. This information should help you determine who the people are and what kind of group you might expect:

1. What kind of experience do you want to create?
Some examples of group experiences might be?:
 - a. A collection of people receiving information.
 - b. A group with cohesion and trust which can cooperate in exercises.
 - c. A group which fosters deep sharing and expressing feelings among participants.
2. What are the characteristics of the people with whom you will be working?
 - a. What issues are relevant to them? (e.g., are they adults concerned about alcoholism in the community or teenagers who are learning to make decisions for themselves?)
 - b. Do you know anything about their alcohol and other drug consumption?
 - c. How much knowledge are you assuming they already have?
 - c. How motivated are they? (Are they there voluntarily or there because of school or legal requirements?)

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- e. What are their ages, sex, race, profession, and other demographics?
 - f. How do you expect this group of people to interact? (Any possible tensions or factions on certain issues?)

CHECKING ON THE PHYSICAL FACILITY

This checklist is for the room in which you will be showing the film:

1. Can the viewing room be made dark enough?
2. Is it big enough?
3. Can everyone see the screen and is the screen out of the way of heads?
4. Do you have a projector stand?
5. How can you minimize distractions like outside noise and smoking?
6. Is the room well ventilated?
7. What is the seating arrangement and how will this fit into the follow-up discussion?

PROJECTOR DETAILS

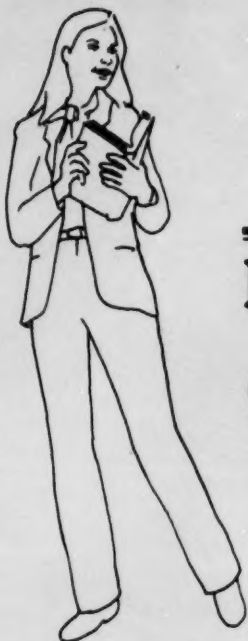
The most intense moment of any film showing is when you turn the knob to "on" and wait for the picture and sound to appear. This is where the program either "makes it or breaks it", as the saying goes. Our hope is for each of us to be able to use projectors well and not be at the mercy of 20th century technology. These machines can be modern marvels or mechanical monsters, depending on your preparation.

This is not a section on how to run a projector. It is about all the minute details that every projectionist should know. If you are the only person present to introduce the film, our recommendation is that someone be found to help run the projector or to at least provide assistance. It is very difficult to run a machine and lead a discussion at the same time, especially if the audiovisual is a trigger film series or if you intend to stop the film at various points. Our bias is that the facilitator's first responsibility is to the group and secondly to a machine. However, we recognize that a machine does require attention. All of the questions listed below are ones that you should be able to answer "yes" to before turning the projector on:

1. Are you and/or the assistant familiar with the operation of the particular brand of projector? Have you checked the operating manual if there is one accompanying the projector?
 2. Is there an extra bulb?
 3. Do you need an extension cord or an outlet adapter?
 4. Have you taped down any trailing wires that people might trip over?
 5. Does the speaker function properly? Is it at the front of the room in a central location for maximum sound quality?
 6. Have you adjusted the sound and the tone in advance?
 7. Do you have a large enough take-up reel?
 8. Do you know how to perform a quick splice if the film breaks?
 9. Is the projector positioned properly in relation to the screen?
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In summary, you now have a basic method of providing an orderly approach to planning your presentation. As you continue to work with film as an education medium, you are sure to find many other additions for these checklists.





5

PREPARING THE GROUP FOR THE FILM

In order to set the stage for introducing the film, there are many things you can do to help your film achieve the desired effect. You will want to create some common starting points for discussion and/or group exercises. People bring many expectations to a showing and as facilitator you can use this diversity in a creative manner. Adults may come because they want a night away from the kids; vice versa for the teenagers; there may be students required to be in your class; people may come out of concern for community problems; the list of reasons is endless. Your task is to create a few common perceptions of the session so that shared group interaction can be meaningful to the group members.

1. Tell them why you are showing the film. You can do this by stating the objectives of the film and relating them to the overall goal of the program. For your assistance, most films include a brief statement of purpose and synopsis inside the container. (Please do not, however, substitute this for a preview.)
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2. Give a brief synopsis of the film. It is better not to advocate the film but to stick to factual information about the theme or plot. If you are an advocate, the group is more apt to hold you responsible for their experience if the film did not suit their needs. Try to maintain an awareness of how much your introductory remarks could bias the group in certain directions. As group leader, the influence you exert is something which should always be a consideration.
 3. State the length of the film to give an idea of how long they will need to sit quietly. This is especially important for children.
 4. If they are persons who might be interested in obtaining the film for an agency or group, be prepared to give purchase and rental information.
 5. Point out any special features that you want the group to watch for. For example, you might:
 - a. Ask them to choose one or more characters to identify with.
 - b. Ask them to check the factual accuracy of the film.
 - c. Make up one or more questions that they should try to answer from watching the film, based on your learning goals.
 6. If there are certain parts of the film that you find objectionable (such as incorrect information, or a part that reinforces stereotypes) and you still feel the film has merits, it is often better to point this out beforehand. Be certain, though, if this involves a subjective evaluation, that you make it clear that it's your opinion. Letting a group know this in advance will still allow for the rest of the film's credibility. Often viewers will reject the entire content of a film if they see a part that is questionable.
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7. Prepare the group if you intend to stop the film at various points or turn off the sound. The confusion that results from being surprised can thwart the intended purpose of this special technique.
 8. If the film is a "trigger" film, i.e., a short film that has either no ending or a provocative one, make sure everyone understands this. People are used to seeing movies and films with endings that fit certain preconceived notions, and a trigger film will not give them this. We also recommend that more advance planning be done when using this kind of film since it is not intended to provide very much content.

The purpose of choosing introductory strategies such as these is to help you with the post film evaluation and to make maximum use of the audiovisual.

6

LEADING FILM DISCUSSIONS



ROLE OF THE FACILITATOR

Conducting a post film discussion can be done in a range of structured and unstructured ways. Your role may vary from a leader-centered one (lecturing or consistently being the central focus) to one of remaining silent and letting the group speak on whatever topics they wish. We are not an advocate of either extreme. The role which we will be describing fits the definition of a "facilitator", or a group centered leader. It is our belief that this kind of person helps establish a structure where a group learns most effectively and efficiently. After providing initial guidance, you may become relatively uninvolved, be a resource person, or provide continual assistance and direction for the people with whom you are working.

The atmosphere we want to set is one where members can choose to participate to the extent that they feel comfortable and to the degree that

their contributions promote the group goal. Some of a facilitator's tasks are to help promote cooperation, honesty in sharing information and feelings, and shared responsibility for what happens in the group. Of primary significance is your modeling, i.e., what you say and do.

The major responsibilities of a group leader can be summarized as: 1) keeping the discussion focused, 2) clarifying or asking for clarification, and 3) helping to maintain a situation where everyone can participate in a constructive manner.

TIPS FOR GOOD FACILITATION

Some ways of achieving an awareness of your style and promoting an atmosphere where people feel free to speak are described below. Although we are addressing group sizes that range primarily from a few people to around 40 to 50, these recommendations are universally applicable to a wide variety of work and discussion groups.

1. Be aware of yourself in the group and of how others are relating to you. What is your body posture like? There is research that indicates that people who bend forward toward the group while sitting, or who stand, and who use animated gestures get a more positive response from a group.² Are there some people who receive more of your attention? Why? Who looks at whom? Are you consistently the first one to speak?

² Jeffrey and Peterson. SPEECH: A TEXT WITH ADAPTED READINGS. New York: Harper & Row, 1975.

These are all clues in gathering information on how others perceive your role.

2. Encourage and model basic communication skills that help create an atmosphere of trust and openness:
 - Paraphrase and provide summary statements.
 - Draw others into the discussion.
 - Point out commonalities in people's statements.
 - Check out your perceptions with others.
 - Listen to what others have to say.
3. Participate in exercises and discussion when it is possible. This can help break down leader/follower distinctions. It is not necessary to assume full responsibility for the discussion. As facilitator, you need to trust other's capabilities to voice their opinions and thoughts. There may be times when your only role is to pay attention to the process.
4. Help re-direct the conversation so that it isn't centering on you. When someone makes a response to another person's statement, ask them to speak directly to each other instead of in the third person to you.

STRATEGIES FOR GROUP DISCUSSION

The time immediately following the film is a crucial period in helping the audience to effectively utilize the movie as a learning tool. Some of the major purposes of such a discussion usually include:

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- *introducing new ideas*
 - *stimulating thinking*
 - *letting people express their emotional reactions to the film*
 - *helping people clarify their own thoughts*
 - *demonstrating similarities and differences in ideas*
 - *creating some type of planned change in attitudes or behavior*

What we turn to now are the many forms that a film discussion might take via exercises and discussion techniques. After gaining experience as a facilitator and group leader, we expect you will develop your own unique style and sets of exercises to use with groups.

1. Breaking the ice in a group. Since the exclusive use of film discourages interaction and puts an audience in a relatively passive state, discussion allows people to share their ideas, feelings, and thoughts. The group may very well be uncommunicative at first, especially if the film is long, so it is necessary to have some quick ways of breaking the ice. Taking a break, getting up and stretching, or doing a brief exercise not necessarily related to the session's focus will get people's minds and bodies moving. If the group members know each other and/or a goal is to build group trust, they may be open to short, sometimes silly exercises that are called "light and livelies". An example of a light and lively is pantomime, where people pass an invisible object around the circle that keeps

changing shape from one person to the next. If the group is one that would not be responsive to a movement exercise, they could share something important about themselves in pairs or in the whole group.

The major purpose of these exercises is to have people cooperate and interact with each other, thus loosening the atmosphere for more serious discussion. There are many books and manuals available to give you ideas on how to break down barriers in a group (see Resource Section). The major point to remember about the time period immediately following a film is that you are responsible for 1) helping people out of their passivity or 2) giving direction to the discussion that may spring up spontaneously.

2. Beginning a discussion. Now that you have the group awake and most probably looking to you for further direction, what comes next? This is where you might take a few minutes to re-emphasize your role, the discussion goals, and what is going to be happening. Give very specific instructions for the discussion or exercise and relate this to the overall goal of the session. Group members will need to understand that the exercise fits into a context and that it is not just being done for the sake of enjoyment. The following are some examples of ways to begin and follow through discussions:

Example 1

This is an example of how to give directions for an exercise and relate it to the overall goal. We will assume that you have just shown a film on

teenage drinking and peer pressure to a group of 11th graders. After doing an introductory exercise and taking a break, you would give the following directions:

"Since the film gave some ideas about our drinking, I want to talk as a group about how we let other people put pressure on us to make decisions in a certain way."

"First, I would like to make a list on the board of all the different situations where we might have to make a choice about drinking."

"After we are done with that, the next thing I want to do is to have each of you think of a time in the past few weeks when someone influenced your behavior about something you did. It doesn't have to be about drinking."

"The way we will do this is to divide off into two's and give each person a chance to talk about their experience with their partner."

"The purpose of all this is to let us talk about peer pressure, or how others affect our behavior. It also gives us a chance to see that everyone has this experience."

"Are there any questions about why we are doing this? If not, then we will go back to the first step of our exercise which is..."

You may have to repeat the instructions for the discussion a few times before everyone grasps the idea. Even though this example is specific and somewhat simplified for a high school class, there is a great need to be explicit with all groups of people. Once the discussion picks up and group members start contributing their ideas, you can take a less active role.

Example 2

Another way of starting a group discussion is to have some questions planned to guide the process:

Have some questions planned to start the group off:

What did you think? What did you like/dislike about the film? How did you feel about the way character X behaved? What did you learn?

As the discussion progresses, your questions may become more specific: How would you behave differently in character Y's position? What do you think she/he really wanted?

Gradually direct the discussion away from the film and involve the group members in talking about themselves: What kinds of feelings do you have when you are in that position? How do you deal with those feelings? What do you see other people doing in similar situations?

It is important to carefully gauge question asking so that it does not stifle discussion and inhibit people.

Example 3

With a film that is shown primarily for learning alcohol and other drug information, you could draw questions from the content of the film to spark discussion and supplement a lecturette. It could follow this format:

- I. Film Showing
- II. Questions and Discussion About Film
- III. Lecturette
- IV. Questions and Discussion about Lecturette

Group interaction should be encouraged even where the goal is merely to gain information, because people tend to retain more information when they are allowed to actively participate in a learning situation.

3. Large group discussions. A post film discussion that involves the entire group is probably one of the most common ways of utilizing audiovisuals. If the group is small enough, it is best to sit in a circle or in an arrangement where everyone can see each other. The advantages of large groups are their efficiency in getting information across and letting everyone hear each other's comments. Some problems are that a few people tend to become outspoken while the rest are reticent, many members are afraid to speak, and the size of the group may prevent people from expressing their feelings.

4. Small group discussion. The small group is a place where less vocal members can feel free to express their opinions and feelings. Even though these kinds of groups may be more comfortable for the participants, it can require more planning on your part in terms of coordination and use of time. A group of ten to fifteen is ideal for problem-solving situations and all sorts of small group tasks. Here is one scenario for using a small group:

You have just shown a trigger film series that illustrates alcohol abuse and failing work performance. Divide into groups and ask participants to focus on discussing different aspects of the problem and to suggest possible solutions and/or critiques of the situations. Each group is assigned one of these areas:

- As the alcohol abuser's friend and co-worker, what are the possible ways of talking to your friend and confronting her/him with the problem?
- If you are the supervisor, what are some possible avenues of help that you can explore? How are you going to approach the person?
- As a member of this person's family, what would you do when you realize that work performance is failing?

These discussions can be left open ended instead of asking participants to complete a task. A task of some kind is often only a means to an end: that of getting people to share with each other and to take a critical approach to problems.

When you plan to use small groups, it is best to get feedback and comments from everyone both before and after the groups have met. This will continue to promote a sense of overall cohesion and increase information and ideas.

5. Special techniques and exercises. The list of strategies for structuring exercises around films is an endless one. There is also an inexhaustible supply of resource books; a few are listed in the resource section. To conclude this section, we will list a few more of these techniques.

a. Role plays - This is where group members take on roles and act out situations (often can be similar to those in a film just viewed). When giving directions for a role play, emphasize that judgement is not being passed on how well the person is "performing" the Role. The important focus is on the role character and what happens while he/she is in role.

b. Interrupting films - Stopping films at critical points before decisions are made and using trigger films are very similar. Group exercises and role plays can be especially useful in acting out alternative endings and discussing decision making.

c. Dyads - People pair off until everyone is with a partner. Once the dyads are formed, any number of exercises can be used to share feelings and information. This method insures equal participation.

d. Values clarification exercises -

There are many books available on values clarification. These exercises are designed to promote better decision making and are widely used in the public schools.

As you can see, strategies for structuring exercises around films are infinite when we borrow from the areas of human growth and affective development. Others you might include are:

Skits

Fish bowl

Debates

Brainstorming

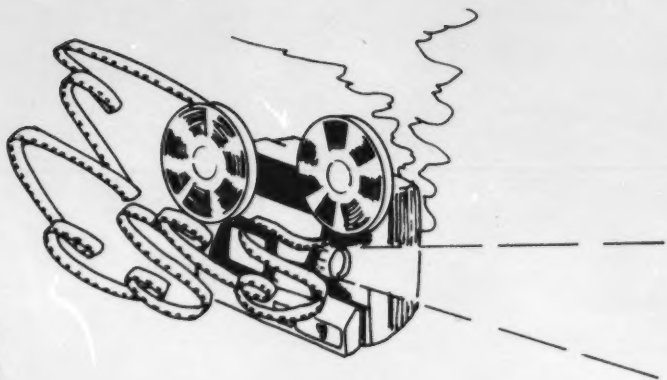
Round robins

Fantasy trips

Panel discussion

Writing assignments

And many more!



8

WHAT CAN GO WRONG- WHAT TO DO IF...

This section briefly covers some of the problems that can occur when you are facilitating a film program. Our focus is upon people and group process problems. Technical problems (machine breaks down, light bulb goes out, etc.) are contingent upon good planning and/or unforeseen variables over which you often have little control.

1. Low or no participation. This is probably one of the most common drawbacks of using audiovisuals. Since films have been replacing interaction among group members, the energy level is often at a low point after seeing the film. Our recommendation is to take a break or do a "light and lively" before starting discussion, especially if the film was longer than 15 to 20 minutes. If there isn't much participation at first, it may not be necessary to be concerned because the group may need time to "warm-up".

If, after a few exercises or attempts at discussion, most people are still not participating, it is time to consult with the group. Maybe you need to alter your expectations of what will happen. You are not solely responsible for their experience, so find out what is happening with them so that everyone can be involved in changing the situation. State clearly what you are feeling and what you see is happening in the group. Try to find out, through open ended questions, if the session goals are clear, if the group is confused, about the direction of the discussion, what they would like to see happen, and what their general feelings are. Sitting in silence for a few minutes after asking for help from the group is also okay and can allow thoughts to be collected.

This is a delicate situation where you need to: 1) be able to trust the group and 2) relinquish the sole responsibility for how things are going. It may turn out that certain issues that people feel are important aren't being addressed, or that they are feeling new to the exercises and/or other group members. They may need a chance to air feelings and then you can proceed with the agenda as planned. If you do ask for feedback, be willing to alter the discussion to better accomodate expectations.

2. Film didn't meet group expectations.

The first thing to remember here is: your program has not failed just because the film wasn't liked. Use this to your advantage. If people don't like it, it could be because they have a different perception of what the problem is or any other number of variables. After spending time discussing the film's weak points, focus on how they would alter the situation; what they think works and doesn't work. In addition to their opinions, you need to have pertinent information

to offer as the resource person. To avoid personal attack when the audience is not satisfied with the film, we want to reiterate that you should not be an outspoken advocate of it before it is shown.

3. Handling strong emotional reactions.

Since films often completely capture an audience's attention, they have a powerful emotional impact. The two most common reactions are: 1) a general "emotional overload" and 2) overidentification with a character(s). None of us is always 100 percent sure of what we are feeling, and in order to express feelings, it is better to talk in small groups and/or dyads about the emotional impact of the film. Try to structure a supportive atmosphere where members feel free to express themselves. This period of time can be a useful one if an outcome goal is to learn to express feelings; it is also a necessary phase before the group can move on to concentrating on more cognitive tasks.

The above is also applicable to character overidentification, but you may not be as immediately aware of this situation. It may emerge when one of the film characters receives criticism from a group member and someone seems to overreact in a defensive manner. In this case, it is probably better to steer the discussion away from defending or criticizing the film character and ask the participants to talk about the issues and feelings with which they are really concerned.

4. Conflict in group. As we all know, there are innumerable conflicts that can occur when a group is together. That is precisely a major reason why many of us do not like groups. What we want to stress here is that conflict and diversity of opinion are okay as long as the

conflict is prevented from becoming one of personal attack and extreme polarization. In your role as facilitator, it is important for you to let people express themselves freely, but to guide the discussion if you see "finger-pointing" occurring. One way to avert this is to focus on the issue rather than on the people as right or wrong. In conflict resolution, you will certainly need good command of facilitator skills. Some of the most common conflict situations that occur are factions, people not listening to each other, and dominators in the group. For more information on creatively managing conflict, there are a few excellent references listed in the resources.

5. Dominant speakers. Quite often, a few people will heavily influence a discussion and continue talking long past the point of any useful contribution. The first thing to know is that there are ways to be firmly assertive without being rude and/or remaining helpless. Quickly stepping in at the end of a statement, summarizing for that person(s) who is speaking too long, and asking for comments from others are some methods for opening channels for other people to speak. You can also step into a discussion that is going on among a few members and remind them that others may have some contributions to make. An impasse can be broken by changing the focus of the discussion. In any event, everyone in a group will not always be interested in talking. Your task as facilitator is to determine when people are: 1) excluding others and/or 2) no longer saying anything of value for group learning to occur.

9

EVALUATION

At the end of any group, time for reflection and feedback is an important phase. This time can give you, the facilitator, a chance to gather important information about yourself, your style, and the content of the workshop or meeting. Evaluation can take place in many different ways. It can combine planning for future times that the group will be together; give you feedback for ideas with other groups; it can be verbal, written, or a combination of the two; and it can take up a considerable amount of time.

Some guidelines for conducting an evaluation:

1. When the evaluation begins, stress the importance of the information you need and that it is okay for people to speak about the positive and the negative.
2. Allow plenty of time for evaluation; our suggestion is at least 10 minutes.

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3. Ask for specifics from the group.
If you are conducting a verbal evaluation and someone says, "I thought it went just great!", ask that person to be concrete. It will help you to know what to do more of or repeat the next time.
 4. Ask for feelings as well as concrete examples.
 5. Use lots of paraphrasing to make certain that you understand what the person is saying. Paraphrasing does not mean to parrot back what another person says. If someone says, "I think the small group exercise went entirely too long and I got pretty bored," you might reply with, "Gee, it's really important for me to know that you were bored with the amount of time we spent in the small groups. Did the boredom have anything to do with the exercise itself?" This kind of response lets the other person know that you understood what they were saying and tries to get more specifics as to why they are feeling the way they do.
 6. Be sure to let the group know what will be done with the information that they give you.
 7. Don't be defensive - respect the person's right to his/her opinion even if his/her evaluation is negative.

Putting together an evaluation form or a set of criteria for evaluative discussion can be a

troublesome effort when you try to design something that people will take the time to respond to. Be clear about what you want to know and try to plan accordingly. We have found a combination of multiple choice and open ended questions is the best way to get adequate feedback.

To conclude this section, we have put together a list of questions to help with your evaluation planning. There are also many good evaluation forms available that may serve your purpose:

Suggestions for Evaluation Questions

1. What new information did you gain that you will use at home, on the job, or in some part of your life?
2. List one way in which you will use this information.
3. How useful was the information that you received? very useful___ somewhat useful___ not useful at all___
4. What did you like about this workshop?
5. Did this workshop meet your expectations? yes___ no___ Why or why not?
6. How would you rate this film for its usefulness? poor___ average___ good___ excellent___ Why?
7. What were the major strengths of this session? Major weaknesses?

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8. How would you rate the facilitator's style;
how he/she led the workshop? poor___
average___ good___ excellent___. Please
explain.
9. What did you like or not like about the
facilitator's style?
10. What suggestions for change would you give
the facilitator?
11. How would you rate this workshop overall?
poor___ average___ good___ excellent___
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CONCLUDING RE-MARKS

Now that you have read this manual, you may feel that using films effectively is going to be difficult since you probably do not have time to follow all of these tips and recommendations. We are very much aware that the ideal is usually not achieved in most situations. This manual is not asking you to strive toward such an unattainable goal. Use what you need from here, add to it, and make changes where they fit into your program. Our purpose has been to de-mystify alcohol and other drug films and turn them into useful tools. We want to provide assistance, offer pragmatic suggestions, and formulate a planning approach to utilizing audiovisuals. Good luck with your film presentations!

Janice Kinsolving
Wisconsin Clearinghouse for
Alcohol and Other Drug
Information

Craig Wunderlich
Iowa Substance Information
Center



APPENDIX-A

·CHECKLIST FOR PLANNING ALCOHOL AND OTHER DRUG FILM SHOWINGS·

The following is a checklist for your consideration in reviewing the suggestions we've described in this manual. Every point cannot be covered in every education program. There are too many limitations of time, money, resources, and other realities to be able to satisfy all of these suggestions. We ask, however, that you consider the following and adopt whatever seems to be appropriate for your circumstances.

- _____ 1. Know your overall program goal.
(What do you want to accomplish?)
- _____ 2. Determine which strategies you intend to use. (What is the best way to accomplish this goal?)
- _____ 3. Decide how a film could fit into your program. (What is its function in the context of the overall goal?)

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- ___ 4. Obtain a list of alcohol and other drug films available and information on their terms of availability from as many local, state, federal and private resource centers as possible.
 - ___ 5. Select films that best meet your needs and are appropriate for your audience. (In doing this, you may want to compare them with the recommended content guidelines on page 16.)
 - ___ 6. Preview films.
 - ___ 7. Plan discussion and/or exercises to use with the film.
 - ___ 8. Make advance arrangements for room and use of equipment.
 - ___ 9. Prepare audience. (Let them know your goal, how the film fits into it, and the type of follow-up you intend to use.)
 - ___ 10. Accompany the film with one or more of the following activities:
 - a. large group discussion
 - b. small group discussion
 - c. role playing
 - d. stopping the film at intervals
 - e. values clarification activities
 - f. character identification
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g. dyads

h. written exercises

i. games

j. problem solving situations

k. debates

l. other

APPENDIX-B

·RESOURCE SECTION·

ON FILM EVALUATION

1. **DRUG ABUSE FILMS.** (National Coordinating Council for Drug Education, Washington, D.C.). (1973), 117 pp. *Guidelines for evaluating drug abuse audiovisuals and written evaluations of 192 films.* The group is no longer in existence and the publication is difficult to obtain. However, it is worth checking with local and state agencies to see if they have copies.
2. **DRUG SURVIVAL NEWS.** (Do It Now Foundation, P.O. Box 5115, Phoenix, AZ 85010). \$4 per year. A bi-monthly newspaper dealing with alcohol and other drug issues which contains a relatively large section on evaluated films and other materials.

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3. AN EVALUATIVE GUIDE TO 16MM MENTAL HEALTH FILMS. (Mental Health Media Evaluation Project, P.O. Box 1548, Springfield, VA 22151). (1977), 55 pp. Free. *Brief evaluations of 300 films in the mental health field.*
 4. FREE IOWA FILMS ON ALCOHOL AND OTHER DRUGS. (Iowa Substance Abuse Information Center, Cedar Rapids Public Library, 428 3rd Ave. S.E., Cedar Rapids, IA 52401. 319-398-5123). (1977), \$1. *Descriptions and reviews of 16mm films available to Iowans.*
 5. IN FOCUS: ALCOHOL AND ALCOHOLISM MEDIA. (National Clearinghouse for Alcohol Information, P.O. Box 2345, Rockville, MD 20857). (1977), 73 pp. Free. *An annotated non-evaluative bibliography of alcohol-related media.*
 6. THE MEDIA AND DRUG ABUSE MESSAGES. (National Clearinghouse for Drug Abuse Information, Parklawn Bldg., 5600 Fishers Lane, Rockville, MD 20857. 301-443-6500). (1974), 96 pp. Free. *Guidelines for evaluating drug abuse materials.*
 7. PROJECTIONS. (Addiction Research Foundation, 33 Russell St., Toronto, Ontario, Canada, M5S 2S1). \$12 per year. *A monthly subscription service of about 50 reviews per year. Reviews cover alcohol and other drug audiovisuals. A complete set of all past reviews plus binder can be obtained for \$73.*
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8. **RECOMMENDED LIST OF ALCOHOL AND OTHER DRUG FILMS.** (Wisconsin Clearinghouse for Alcohol and Other Drug Information, 420 N. Lake St., Madison, WI 53706. 608-263-3652). (1978), 26 pp. 50¢. *Annotated descriptions of recommended alcohol and other drug films available in the state of Wisconsin.*
 9. **SELECTIVE GUIDE TO MATERIALS FOR MENTAL HEALTH AND FAMILY LIFE EDUCATION.** (Mental Health Materials Center, 419 Park Ave. South, New York, NY 10016. 212-889-5760). (1976), 947 pp. \$45 per copy. *Excellent information on evaluation and how to use film and written materials. Evaluations of films and written materials included.*
 10. **WHERE THE DRUG FILMS ARE: A GUIDE TO EVALUATION SERVICES AND DISTRIBUTORS.** (National Clearinghouse for Drug Abuse Information, Parklawn Bldg., 5600 Fishers Lane, Rockville, MD 20857. 301-443-6500). (1977), 19 pp. Free. *Descriptions of drug abuse film evaluators, film libraries, and public and commercial film distributors.*

ON GROUP FACILITATION

1. **THE ANNUAL HANDBOOK FOR GROUP FACILITATORS:** 1972-present. by J. Pfeiffer & J. Jones. (University Associates, 7596 Eads Ave., La Jolla, CA 92037. 714-454-8821). \$12.50 per annual handbook. *Both structural exercises and theory on the art of facilitation.*
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2. AWARENESS: EXPLORING, EXPERIMENTING,
EXPERIENCING. by J. Stevens.
(Bantam Books, 66 5th Ave.,
New York, NY 10019. 212-765-6500).
(1973), 275 pp. \$2.25. *Exercises
that are directed toward personal
awareness and growth.*
 3. THE FRIENDLY CLASSROOM FOR A SMALL PLANET.
by Prutzman, Burger, Bodenhamer, and
Stern. (Quaker Project on Community
Conflict, 15 Rutherford Place,
New York, NY 10003). (1977), 109 pp.
\$5. *Cooperative exercises directed
toward elementary children. Most
exercises are applicable to people
of any age.*
 4. A HANDBOOK OF STRUCTURED EXPERIENCES FOR
HUMAN RELATIONS TRAINING: VOL. I-VI.
1973-present. by J. Pfeiffer &
J. Jones. (University Associates,
7596 Eads Ave., La Jolla, CA 92037.
714-454-8821). \$6.00 per volume.
*Contain many exercises relating to
communication, group work, and decision
making.*
 5. A MANUAL FOR GROUP FACILITATORS. by
The Center for Conflict Resolution.
(Wisconsin Clearinghouse for Alcohol
and Other Drug Information, 420 N. Lake
St., Madison, WI 53706. 608-263-3653).
(1977), 88 pp. \$3.50. *Handbook of
basic information on group process and
facilitation. For all group leaders.*
 6. VALUES CLARIFICATION: A HANDBOOK OF PRACTICAL
STRATEGIES FOR TEACHERS AND STUDENTS.
by S. Simon. (Hart Publishers,
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15 West 4th St., New York, NY 10012.
212-260-2430). (1972). \$5.95.
*Basics of values clarification and
applied exercises.*

ON OPERATING AV EQUIPMENT

1. AUDIO VISUAL INSTRUCTION. (Association for Educational Communication and Technology, 1126 16th St. N.W., Washington, D.C. 20036). Monthly. \$18 per year for subscription, \$35 per year for membership in the Association.
2. THE FILM USER'S HANDBOOK. by Dr. G. Rehrauer. (R. R. Bowker Company, P.O. Box 1807, Ann Arbor, MI 48100). \$16.95.
*Oriented toward film libraries but
has other good general information
on running film sessions and on
evaluation.*
3. OPERATING AUDIO VISUAL EQUIPMENT. 2nd Edition. by S. C. Eboch. (Harper-Row Publishers, 10 E. 53rd St., New York, NY 10022. 212-593-7000). (1968). \$5.50.

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